

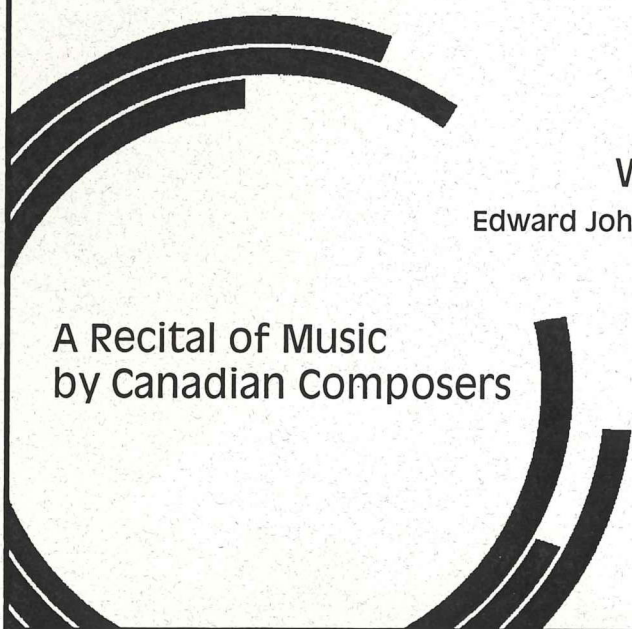


Faculty of Music
University of Toronto

Faculty Artist Series

Alan Stellings, cello
mg hynes, piano

Saturday, March 18, 1995
8 pm



Walter Hall
Edward Johnson Building

A Recital of Music
by Canadian Composers

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Alan Stellings, cello
mg hynes, piano

PROGRAMME

Sonata No. 1 (1962)

André Prévost

Adagio

Allegro

Adagio

Walking Between Worlds (1995)*

mg hynes

Fantasy No. 2 (1961)

Oskar Morawetz

Adagio: allegro

INTERMISSION

Fantasy No. 1 (1961)

Oskar Morawetz

Allegretto: allegro marziale

Sonata "Damiana" (1994)*

Alan Stellings

Damiana

Ceviche

Cielo De Lluvia

No pica

Sonata "Israel" (1949)

John Weinzwieg

Slow and Sustained

Allegro Risoluto

* première performance

Programme Notes

Sonata No. 1 pour violoncelle et piano

André Prévost

The *Sonata for Cello and Piano* was written in Paris in 1962 and received its debut there in March of the same year. The performers were cellist Pierre Morin (to whom the work is dedicated) and pianist Rachel Martel. The sonata consists of three closely linked sections with the first and third, marked *Adagio*, forming a frame for the central section, marked *Allegro*. The structure of the work is not at all like that of the traditional sonata; it is rather a sort of improvisation, very lyrical in the first and third sections and very rhythmical in the second. The musical material is based largely on a series of twelve tones which are given a variety of treatments, emphasizing the range and contrasting sonorities of the two instruments.

Walking Between Worlds

mg hynes

The work is based on the graphic etchings, paintings and poetry of Michael Two-Rivers. I first noticed his etching, *The Flute Player*, at the McMichael Gallery in Kleinburg, Ontario. His works deal with links between the mystical world and our own reality. The poetry controls elements of rhythm and form. The imagery provides an emotional and psychological subtext for the music. One prevalent theme is the ascension of man's spirit through nature to the spirit world.

Two Fantasies for Cello and Piano

Oskar Morawetz

This composition was originally commissioned in 1961 by the Canadian Broadcasting Corporation and received its première in 1963 by the Hungarian cellist, Laszlo Varga, with Pierre Souvairan at the piano. At that time the composition appeared as a single work with the title *Sonata for Cello and Piano*. Shortly thereafter, the piece was re-issued as *Two Fantasies for Cello and Piano*. In 1978, Dr. Morawetz made extensive revisions to the work under the titles *Fantasy No. 1* and *Fantasy No. 2*. With the kind permission of Dr. Morawetz, we are performing the original version, *Two Fantasies for Cello and Piano*. The structure of both works is similar, commencing with a slow introduction, leading to a fast conclusion. The musical style of the work absorbs several trends in the 20th century. It is powerful in its depth of expression, rhythmic vitality and its sense of powerful and dramatic climaxes.

Sonata "Damiana"

Alan Stellings

Each movement of the *Sonata "Damiana"* is a reminiscence of vacation experiences taken by the composer and his wife, Jennifer to Mexico and Cuba. The herb, damiana contains the essential ingredient in a delicious liqueur which is said to be an aphrodisiac. The natives of Baja California enthusiastically attest to its potency. Ceviche is a delicious combination of marinated fish and salsa, best enjoyed in the sunny afternoon with a favourite drink. Baja California in Mexico boasts year-round sunny skies with a maximum of six days of rain in the year. On this particular trip, it rained six days in a row, hence the title, *Cielo de Lluvia*, or "Rainy Sky". *No pica*, or "Not hot" is the result of a bet between three Cuban bartenders and two Canadians as to who could drink the hottest "Cubanito", essentially a Bloody Mary with rum. One day there appeared on the bar a particularly threatening-looking home made concoction. Needless to say, the two Canadians consumed the drink, ending with a triumphant, "No pica!". The whereabouts of the retreating bartender is still unknown.

Sonata "Israel"

John Weinzweig

The Sonata, completed during the summer of 1949, was composed as a tribute to the newly created State of Israel. It was first performed by cellist Isaac Mammott and pianist Leo Barkin on the C.B.C. International Service in May 1950, marking Israel's second anniversary. The first movement is based on motives from an ancient Yemenite melody, reflecting a mood of hope and promise. In the manner of a dialogue suggesting responses between cantor and congregation, the movement grows to an impassioned climax and concludes with a cello cadenza. The second movement reflects the spirit of modern Israel, with sharp contrasts between moods of tranquility and turbulence. The musical material is derived from modern resources, even reflecting jazz influences in one section. The Sonata concludes with a return to the serenity of the opening movement.



The Performers

Alan Stellings, born in Toronto, holds a Master of Music degree from the University of Toronto and has completed advanced studies in cello and chamber music performance at the Academy of Music in Vienna, Austria. Upon graduation from the University of Toronto, he went on to accept appointments with such orchestras as the Hamilton Philharmonic, the Canadian Opera Company and the Toronto Symphony Orchestra. Subsequent studies in composition with Samuel Dolin at the Royal Conservatory of Music of Toronto led him to an interest in contemporary cello music. He has since given many première performances of works by Canadian and international composers in the United Kingdom, the Netherlands, the former Yugoslavia, Romania and Hungary. As a chamber musician, he has been a member of the UART Midi Ensemble, the Fred Stone Band and is a founding member of the Artemis String Quartet. Formerly on the faculty of the Royal Conservatory of Music of Toronto, he is now on staff as cello instructor at the Faculty of Music, University of Toronto. He is presently completing a Doctorate in Education at the University of Toronto with a special interest in the philosophy of music and music cognition.

mg hynes, born in Luxembourg, is a scholarship graduate in both piano and composition at the Royal Conservatory of Music of Toronto. His compositions have won awards in the SOCAN and New Music Concerts competitions for new music. In 1991, he represented Canada at the Alea III Competition in Boston with a work for full orchestra, entitled *l'ombre de M. Haller*. A member of the Canadian League of Composers, he has written extensively for all media, including music for film and theatre, as well as works for solo instruments, chamber ensemble and full orchestra. His music has been performed in concert throughout Canada and the U.S.A. and has been broadcast on the C.B.C. In 1994, he conducted Wisconsin's Oshkosh Symphony in the world première of his work, *Prelude* from the *Suite for Chamber Orchestra*. In May 1995, Preview Concerts will stage a retrospective of his chamber music dating from 1990-1995 at the Church of the Redeemer in Toronto. The works from that concert will be recorded for release on Compact Disc.

Upcoming

Faculty Artist Series Concerts

Sunday, March 19 at 3 pm

Pierre Souvairan, piano

Bach: *Italian Concerto*

Beethoven: *Sonata in A flat major, Op. 110*

Honegger: *Toccata et Variations*

Schumann: *Phantasiestücke, Op. 12*

Saturday, April 1 at 8 pm

The University of Toronto Chamber Orchestra

David Zafer, conductor

featuring student soloists and Shalom Bard, guest conductor

Hindemith: *Fünf Stücke for string orchestra & Trauermusik*

Vaughan Williams: *The Lark Ascending & Romance*

Elgar: *Introduction and Allegro for Strings, String Quartet & Orchestra, Op. 47*

Both Concerts are in Walter Hall

Tickets \$15/\$10 - Box Office 978-3744